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USE OF THE MAGIC LANTERN IN MOVIES

By Jere Guldin

In Barbara Zucker's article some newsletters back, she mentioned the magic lantern scene in a movie released late last year, *Rabbit-Proof Fence*. This reminded me that, in the wake of Larry Rakow's program at the 2000 convention, someone (Larry, perhaps?) suggested the members pool their knowledge of similar scenes in films and make a list of them. (I'll volunteer to put it together, unless someone else desperately wants the task; just send me your titles.) In the meantime, here are my submissions, mostly in chronological order, with comments. Not included are titles shown at any of the last four conventions, which covers Larry's programs and Sandy Joy Lee's from 1996.

THE TRICK MAGIC LANTERN (1903)

Probably this Sigmund Lubin short subject no longer exists, but it's a safe bet that the film was similar in theme to the Georges Melies subject, *The Magic Lantern (La Lanterne Magique)*, from the same year. In fact, since Lubin was a notorious film pirate, duping other companies' products, changing their titles, and selling them as his own, it's highly likely that both pictures actually were the same thing.

THE WHISPERING CHORUS (1918)

For those who remember Cecil B. DeMille, the kinds of movies he once made that probably come to mind are *The Ten Commandments* and *The Greatest Show on Earth*, garantuan productions that pretty much set the standard (good or bad) for motion picture epics. But before DeMille carved out that

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niche in moviedom for himself, during the 'teens he dabbled in low-key, thought-provoking dramas, of which *The Whispering Chorus* is the finest-surviving example. The magic lantern scene in this is so brief, most viewers today wouldn't even realize what they just saw. In a very quick shot, election results are projected on a wall of a building for the crowds in the street below to read. Contemporary audiences presumably would have understood how this was achieved, since the projecting lantern never is seen.

BEFORE THE PUBLIC (1923)

Snub Pollard stars in this comedy two-reeler directed by Charles Parrott, who, as "Charlie Chase," was one of the silent screen's brightest comics. I've not seen it, but those

Long Time Member Dies

We have received sad word that Nancy Bergh, age 52, passed away March 3, from complications of diabetes. She and her sister Margaret have been long time members of our Society, nearly from its inception. Alice Koch believes they attended the first Convention held in Rochester 20+ years ago. Cards can be sent to the family at 1324 W Minnehaha Parkway, Minneapolis, MN 55419. Memorials to Luthard N. and George S. Bergh Memorial Fund, % of The MN Medical Foundation, McNamara Alumni Center, 200 Oak St. SE, Suite 300, Mpls., MN 55455.

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who have say the slide sequence kicks things off, with Snub, the featured soloist, accompanying song slides being projected at a movie theater.

SCREEN SOUVENIRS (1930s)

Comprised chiefly of gagged-up footage from early silent films and newsreels, the *Screen Souvenirs* were one-reel short subjects produced by Paramount during 1931 through 1935. From a contents list I've seen for several dozen of the Souvenirs, two are noted as having glass slides in them. The contents of #11A include *The Great Train Robbery* (1903); an untitled 1905 short; and announcement slides such as "One Moment, Please," "Positively No Stamping or Whistling Allowed," and the like. Souvenirs #15A contains a barber-shop quartet; footage of Floradora girls; the 1907 film *Hell Hath No Fury*; and song slides to "My Mother Was a Lady," sung by Ulysses Fink. (If you try to track these down, I wouldn't necessarily trust the numbering, as the listing from which they came was for stock footage purposes and may not have been the numbering used for their original release.)

THE FILM PARADE (1934)

Released under numerous titles and in many variant versions, *The Film Parade* was produced by motion picture pioneer J. Stuart Blackton, who co-founded the Vitagraph Co. of America studio in 1898. This hour-long feature provides glimpses of many silent films and actors, with recreations of some films that already were no longer in existence, such as Vitagraph's famous *The Battle of*

Manila Bay (1898). There is an extensive section of pre-cinema (dating from 1600 B.C.!), which is where the magic lantern comes in. Although I've seen the movie, my memory is hazy as to what actually was demonstrated. *The American Film Institute Catalog, Feature Films, 1931-1940*, notes that there is a re-enactment of the invention of the magic lantern by Athanasius Kircher in Germany, 1640.

ON MOONLIGHT BAY (1951)

Doris Day stars in this lightweight Technicolor musical adaptation of Booth tarkington's "Penrod" stories. After the opening fade-in to the Warner Bros. emblem, there is a dissolve to a scene of a projected slide in the background while the lanternist in the foreground places another slide into the carrier and pushes it to the left. The following shot is a close-up of that slide, filling the frame as it comes into view and the main title appears atop it. As the titles continue, four additional slides are seen behind them, each one coming into view as the other is pushed off-screen. All are photographs from scenes in the film to come, painted over to give them an antique quality (the time-frame of the movie is 1913-17). When the final credit ends, the slide behind it switches from being a still-life to a moving image, and the story proper begins.

Partway through the film, there is a scene set in a nickelodeon at which a Vitagraph three-reeler is being shown (a nice joke, as Warners took over the Vitagraph studio and lot in the 1920s). One would have hoped a couple of glass slides could have been sneaked in at this point, but, unfortunately, there isn't a slide or a lantern in sight. There was a sequel, *By the Light of the Silvery Moon*, which I've never seen, and so have no idea if a magic lantern starts the show, as it does here.

DUES PAST DUE

By Sharon Koch

Thanks to all who have sent their annual dues in a timely fashion. We have had almost 80 members respond so far! If you have a red dot on your address label, you are being given a gentle reminder to send your \$25 dues in ASAP so the 2004 membership book can be printed soon. Dues payment *is* possible via Paypal. Use sharonkoch@prodigy.net

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One Years Dues
Regular member \$25
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THIS IS CINERAMA

Cinerama was a three-projector system that produced the biggest screen image of its day, and *This is Cinerama* was the first film to be released in the process. Amazed audiences were made to feel they were participants in the film, particularly during the opening roller-coaster sequence shot at Coney Island. But before the coaster took its plunge down the first hill, there was a black-and-white introduction by Lowell Thomas seen only in the center panel, at the conclusion of which the masking opened wider and wider, until reaching the full width and height of the Cinerama screen. (At that point, the coaster ride began and the film switched to color.) Thomas speaks for nearly ten minutes during the prologue on the development of the cinema. Magic lanterns are mentioned, and a demonstration of the "rat-catcher" slide is given.

7 FACES OF DR. LAO (1964)

The artwork for the opening titles of this George Pal fantasy are made to resemble old circus billboards and magic posters. Appropriately, the title card for the Director of Photography sports a magic lantern and projectionist as its background art.

THE GREAT RACE (1965)

All of the opening titles for this Jack Lemmon-Tony Curtis farce are meant to resemble glass slides being projected onto the screen. But there's nothing realistic about the slides, like in *On Moonlight Bay*. All are cartoons, animated so that they slide in from the left or right, some winding up reversed or upside-down until corrected, accompanied by rinky-tink piano and sound effects of an enthusiastic audience. The movie is set sometime in the early 'teens, hence the use of the simulated slides for the titles. But some researcher wasn't doing his homework; at one point, a slide begins to burn and is shoved hastily off screen. Of course, that sort of thing only started happening after the setting of this movie, with the introduction of celluloid slides.

THE THREE MUSKETEERS (1974)

The best film version of the Dumas novel happens to be one of my favorite pictures, and having a magic lantern included in it is the icing on the cake. The scene has Cardinal Richelieu (Charlton Heston) projecting war plans on a wall in the Bastille by means of a lantern, which he ceases when M. Bonacieux (Spike Milligan) is brought into the room by villainous Rochefort (Christopher Lee) for questioning.

COUNTRY LIFE (1995)

This adaptation of Chekhov's play, *Uncle Vanya*, is "updated" to Australia in the 'teens. Sam Neill (of *Jurassic Park*, though I always think of him as television's "Reilly, Ace of Spies") is projecting glass slides at a town meeting to demonstrate agricultural practices. Some of the locals knock the projector and slides off their stand and beat him up. It's unclear whether this is done in objection to his politics or because they can't stomach viewing incredibly boring slides.

ATLANTIS: THE LOST EMPIRE (2001)

With this film and *Tarzan* from two years earlier, lantern scenes in Disney feature cartoons are becoming almost obligatory! This one takes place early in the story, when, in a submarine bound for legendary Atlantis in 1914, the hero briefs the crew on the rigors of their expedition with the aid of a magic lantern. Since the sub and all its gizmos are way beyond current technology, let alone what was available during WWI, the use of a magic lantern here comes off almost as anachronistic.

BIRTH OF THE BLUES (1941)

Chronological order is being ignored here, since I've saved what I think is the best for last. And, unless someone proves otherwise, this has to qualify as the movies' most elaborate magic lantern sequence, too. What makes it doubly fun is how it was accomplished technically, since the movie is in black-and-white but the projected lantern slides are seen in color.

The sequence is set in a nickelodeon (an expensive one, since the admission price at the ticket booth is a dime), where Bing Crosby and his dixieland jazz group await the finish of the silent movie being shown. At its conclusion, a glass advertising slide is projected onto the screen, followed by another slide introducing Bing as "Jeff Lambert, The Dixie Troubadour." Bing stands to one side of the screen and sings "By the Light of the Silvery Moon" while nearly a dozen song slides are projected. At one point, a slide is shown upside-down, to the accompaniment of derisive whistles from the audience. It is replaced quickly with a "One Moment Please" slide until things are corrected. When the song is over, the screen rises and Bing's group, situated behind it, begins to play.

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It's a fun two-minute sequence that is easily the highlight of an enjoyable, if undistinguished, romantic comedy with songs. (By the way, the slides in the sequence, although pleasing, are not original, with an obvious 1940s style to them.)

Color sequences in black and white films were used for novelty value almost from the beginning of cinema. The effect achieved here, with color inserted into a black and white shot (the onscreen slides are in color, while Bing Crosby and the proscenium surrounding the screen are in black and white), was a more elaborate gimmick employed in only a handful of films from the '30s and '40s. Nowadays, this sort of thing is done all the time in commercials through digital means, but previously it was possible only through the use of the old Technicolor process. At the risk of boring you, here's how it was accomplished.

Since the colors in Technicolor were added to blank film stock through the use of dyes in three separate passes, when no dye was added to a portion of a frame, that section would remain blank. The blank section of the frame then could be "filled in" with a black-and-white image, as was done always for the printed soundtrack and frameline. This allowed for effects such as in *The Women* (1939), where an on-stage fashion show was in color while the audience surrounding the stage was seen in black-and-white, or *Wilson* (1944), where Technicolor theater audience viewed an onscreen black and white newsreel. Such effects are compromised severely when seen in non-Technicolor prints today, with the black and white portions of the frame copied onto color stock, giving them a blue or lavender hue which spoils the illusion.

For now, that's as much as I've been able to come up with. I know there are several documentaries about pre-cinema and early cinema that feature magic lanterns, but it's been ages since I've seen them and can't remember any of the titles. Perhaps some of you do? 

THE PRESIDENT'S CORNER

By Ralph Shape

The new year is off to a roaring start and already seems to be passing by quickly. Hopefully, your groundhog came and went without seeing his shadow. Closely watching for the cherry blossoms to start popping out.

Interest in magic lanterns remains high judging by items on eBay, appearances on the antique programs on television and by the requests received from people wanting to know the value of their precious inheritances.

A lantern with a box of slides appeared on the Kovell program the other night with a box of

slides. As it was 'an extremely rare item' the value was given as \$1,800. Several slides were shown with values ranging from \$5 to \$95 each.

Among the e-mails received: A request from a gentleman in Virginia for information on the history of glass slides. He has some in his possession and is going to give a talk about them. Another came from Toronto concerning an event to be held there July 24-25th for fans of a TV series "Road to Avonlea", one episode of which centered around a magic lantern show. They want someone to give a demonstration and talk about the technical aspects of a magic lantern. Any takers? A lady in New York asking about value of a small cinematograph and looking for someone to preserve it. A member of the Vintage Phonograph Society of New Zealand asking about Carpenter & Westley slides. When these requests or offers come in it usually takes about three months to get the information to you through the *Gazette*. If you would like to hear earlier send me your e-mail and I will be glad to forward them to you.

This is an election year. Candidates are eagerly soliciting your votes. The nominating period for new officers for the Society to lead us in the 2004 to 2006 term is now open. All positions are open. As the convention/election is not until the end of October this year, we have additional time for nominations.

I hope you have had a chance to review the Christmas mailings. The Publication Index prepared by Sharon Koch and Dorothy Easterday has been long needed. I find it an extremely valuable asset to help in answering the nearly everyday questions that come in. This was a tedious, time consuming project and ladies, the Society thanks you. You also received the excellent booklet from the Judson Collection on Lantern Manipulation which is full of useful information. Some scientific



lantern slide experiments for you to try making for yourself. I hope you noted the warning that your condensers and lenses should always be warmed before the fire before using in the lantern. Also, note that 'the use of lime light is now so simple and free from all danger that it is now as easy to use as the oil lamp.' Thanks to Jack for sharing this publication.

Some items that bare repeating:

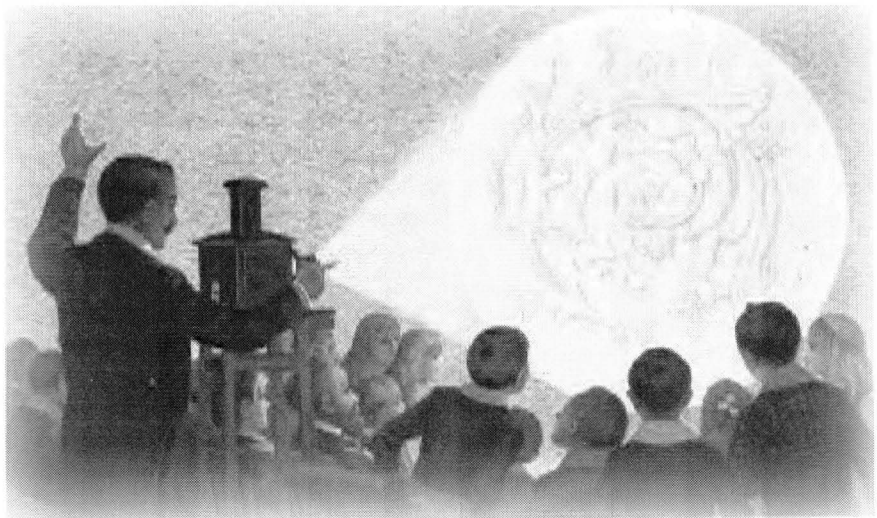
Remember that your membership must be renewed by the annual remittance of your dues payment. Sharon Koch, 13540 Seabeck Hwy. N.W., Seabeck, WA 98380, eagerly awaits hearing from you. \$25 for individual memberships.

2004 will see our 11th convention return to San Antonio, Texas. October 28 to 31 are the dates to mark on your calendar. This promises to be the opportunity of a lifetime to not only visit this historic city, stay at the historic Menger Hotel, visit the Alamo, see some terrific magic lantern shows, but also to visit the only museum in the world dedicated solely to the magic lantern.

As you can see, it is a busy time of the year. Dues must be paid to renew your membership; nominations for officers must be made; plans must be made to attend the Halloween convention in San Antonio. And don't forget to submit those articles to the Halls for upcoming issues of the *Gazette*.

Sadly I have heard from no one with a passion for collecting slides of dog breeds or fungi. Either means there is no interest or perhaps no readers of this column.

May your lantern shine brightly throughout the year. 



MAGIC LANTERN SHOW MADNESS—IS THERE ANY CURE?

By Rick Martyna

It's been some time since I sat down and wrote an article for the *Gazette*. I must admit, first of all, that I have not done any research into any specific area of magic lantern history or evolution but have focused my efforts to presenting my shows with different elements.

At my one and only attended convention, I was told that members of the ML Society are interested in what/how other lanternists present their material. So here goes. I will try to relate what's been happening in Northwest Pennsylvania and my recent lantern shows.

About five and a half years ago, I wrote an article explaining that up until my first convention in Cleveland back in '98 I didn't even know what a dissolving slide was and how it worked. I went on to mention all of the techniques that were presented at that convention and how it helped to make me more comfortable with my first show that was to occur in May of '99. Being in Quality, process improvement is one area with which I am very familiar. Inevitably, I looked at my magic lantern shows as a process and, as with any process there is an attempt to continually improve.

My first show in 1999 lasted about one hour and fifteen minutes and related the experience in an article that I wrote for the *Gazette* titled: "This is my first time . . . so be gentle." Being very nervous, I carried through with what I felt as a better than average presentation. My goal was to give three consecutive annual shows showing the progression of slide mechanics and styles of presentation. My first show had slides that were from the 1860 to 1880 period. The following year I gave a show that used slides manufactured in the 1880 to 1910 period. In this show I had two 4th grade students dressed in 1890s attire, sitting in a recreated one-room schoolhouse and off to the side of the screen. This show went very well and one of the highlights from this show was the presentation of Longfellow's "The Wreck of the Hesperus" recited by the two students on stage. (If you are not familiar with this poem,

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MAGIC LANTERN SHOW MADNESS *continued*

at the end we come to find that the captain's pre-teen daughter drowned in a storm at sea and her body was discovered by a fisherman the following day.) Immediately following the reading I had a professional soloist render "Nearer My God to Thee" while projecting the six-slide dissolving set to accompany the hymn. When the hymn was over, you could hear a pin drop on a carpet . . . the slides were great, but the soloist was exceptional!

I have to mention at this point that some months later, when I was talking to one of the parents of the two students I used in the show, I stated that I would like to eventually achieve a few teary eyes in my audience when presenting a sentimental-type poem or story. Her reply came as a surprise to me. "Rick, from where I was sitting (towards the front of the auditorium) there were people in the row behind me that were shedding a few tears . . . I heard them sniffing." (Now, I wondered, what new goal I could set for myself!?!)

That 2000 show also had a segment where I projected a recently acquired 17-slide life-model song slide set to the 1896 hit "Won't You Be My Little Girl." That show had a lot of great elements and lasted one-hour and forty-five minutes. Onward and forward.

The following year, May 2001, my show was based on slides that were manufactured between 1910 and 1925. This show centered around World War I and patriotism. An area high school soloist rendered WWI song hits, coaxing audience sing-alongs to "Roses of Picardy" and "Over There." Barbershop quartette (we have a local chapter of SPEBSQSA—barber shop singing preservationists) provided the singing of our National Anthem and yet another WWI hit. Period WWI 78rpm recordings played, as I projected scenes of WWI devastation. Anytime that an American flag was in any of the slides I had the audience waving 4 x 6 inch flags. It was like "Where's Old Glory?" instead of "Where's Waldo?," should you be familiar with the "Waldo" series of children's books. Intermission came, popcorn was distributed, and we had a follow-up of a 1920s silent movie and advertising slides with a Charlie Chaplin comedy film entitled *The Rink*. This show lasted a few minutes shy of three hours and not one of the 135 attending left at intermission . . . and, we didn't have to lock the doors!

I should mention that before I presented this patriotic show, I made an opening comment that I wanted to rouse a strong sense of good ol' George M. Cohan-type patriotism . . . something I felt that was not as evident in this day and age. Little did I know that 9-11 would occur less than four months later!

May 2002: I had planned this show for two years. The theme was "My Hero!" I presented readings and slides of various American heroes such as Paul Revere via Longfellow's "Paul Revere's Ride." The central core of this hero-show was to be a tribute to "firemen." (Remember, that I had planned this a year before 9-11 and here it was, almost a year's anniversary.) A soloist sang the words to E.T. Paull's "Midnight Fire Alarm," projecting the 12-slide set "Rob, the Fireman." It was uncanny how this set of slides followed the words to this rousing march. (To those of you who may have this set, the words and music are available via the Internet.) It's a great way to get double use out of this set.

After the intermission, the audience was transported to the early morning hours of April 18, 1906. Over the prior two years, I had collected certain block-shaped styrofoam packing pieces at my place of employ. With them, I constructed a 10 foot high by 12 foot wide proscenium engineered it to collapse at the appropriate moment.

The post-intermission audience was seated and about to hear a musical rendition of Irving Berlin's song "The Dance of the Grizzly Bear" rendered at the Grizzly Bear Dance Hall. After the soloist sang her song and the audience clapped their appreciation, two 18-inch speakers delivered the rumblings and tactile sensations of an approaching earthquake. Lights flickered in the auditorium. The person playing the piano on stage runs behind the piano and operates the mechanism to make the proscenium collapse. I didn't expect what happened next in the way of audience participation. A few of the audience members stood up to get out of the way of that falling styrofoam structure—even though it was engineered not to go any further than the edge of the stage. We projected an excerpt from a mid-1930s Hollywood movie that depicted the San Francisco earthquake for approximately three to four minutes. When the film clip ended, I presented a 24-slide show of the aftermath of the San Francisco earthquake with a reading that I had gleaned from a book written in 1906 regarding this tragedy. My best show to date!

What am I working on now? A presentation of Uncle Tom's Cabin with readers dressed in period hooped skirts and Civil War re-enactors, preempted by musical renditions of period Stephen Foster song-slides that are familiar enough for the audience to sing along. (We have a local Civil War re-enactors group in the area.)

I am also engineering a suspended split screen that will allow a soloist to give the illusion of emerging from a "projected" copy of sheet music by folding back the page as she emerges. Leading the audience in a chorus sing-along, the words will be rear projected so that the soloist will not "shadow" them.

For the Xmas, 2004, and our local Victorian celebration, I am planning to stage a Christmas scene where a period-dressed father is in his study. The children run in and want to have stories read to them before they go to bed. As each of them, one at a time, bring a book from the library shelf the father opens the book and begins the reading, the lights dim and the scenes are projected behind them and above the fireplace. Again, the slides will be rear projected so as not to cause shadows. The lights come up, another book procured, another reading begun, etc.

I am blessed with presenting in a small area auditorium that is well equipped to aid me in my shows. I don't believe I would be as involved if it were not for that element. I have tried to incorporate my collections into my shows. My record and sheet music collection have been a valuable resource for my shows. Now that I am restoring a roller organ (late Victorian, hand-operated, parlor-table musical device) it too will be used in the future Uncle Tom's Cabin presentation, playing sentimental Civil War ballads for the audience.

At this point, some of you may be saying: "Hasn't he got better things to do?" Well, yes I do . . . but not as much fun. Is too much not enough? Never! (My wife has been trying to get me to down-size for years.) Will it ever end? Eventually, but that will be out of my control . . . by the way, all "sympathy" cards will be appreciated.

As a result of my Patriotic/World War I show and the silent film that I showed, I now host a "Silent Night" series every Thursday in October at our local museum where, for \$2 you get to see a fully projected silent movie, hear the mighty Wurlitzer and enjoy a box of popcorn. Each movie is presented with a few 1920s coming attraction movie and advertising slides. The attendance has been great . . . increasing every year.

And the magic lantern shows (really, it's a magic lantern madness) go on . . . and on . . . and on . . .



LANTERN SLIDE READINGS

By Rick Martyna

Ed. Note: Rick has been in contact with President Ralph Shape about plans for a "Slide Reading Library" for benefit of the U.S. and Canada Magic Lantern Society. Here is what he has presented to Ralph. What he will need is contributions from us to help the library grow. The next Gazette will contain a list of readings available for order to date and the amount that will be charged members per copy of reading. Of course without the cooperation of all of us this resource won't grow.

I have about 80 to 90 ML slide readings. These are "copies" of the originals themselves. I, personally, have transcribed (put readings on disks) the readings for my own use. I have sent copies of my originals to folks who have needed them in the past. I have emailed my own transcriptions (which is a labor of love and time) to others if they wanted them . . . just as a "good deed."

This is what I am proposing to do: give file space to an alphabetized grouping of lecture readings. These files would contain "copies" of my readings as well as *clear* copies sent in by willing MLS members. I would provide the *Gazette* with a list of the readings that I have so that we don't get unnecessary multiple copies. Transcribing (that labor of love, again) of the copies could occur as an ongoing project. Readings would either be available as photocopies or the copies on file or emailed from the electronic bank of available-at-the-time readings on disks. I could store the transcribed readings, as they get done, on diskette and eventually store the library of readings in this format. Also, it would make the library transportable to anyone who would want to take over in my place when I have gone to that large magic lantern show in the sky.

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LANTERN SLIDE READINGS *continued*

Remember, from members of the Society I would solicit only clear copies of the other members' readings. *Not* the originals.

When I have received readings from UK (through a friend in Scotland) they were always copies of the originals. I received a couple of transcribed/typed copies . . . but all were photocopies, nonetheless. Electronic transmission would be an added feature for our society.

A fee would be charged (i.e. per page, with a minimum set by the Society) to cover the copy work or emailing of electronic copies. Price, again would be determined by the Society, etc. Expenses would be covered and anything left over would go to the Society.



PHOTOGRAPHIC LANTERN SLIDES

By Tom Rall

I am pleased to report that lantern slides are beginning to receive increased recognition among photo historians. Evidence, if not overwhelming, was at least ample at Photo History XII, a triennial symposium held recently at George Eastman House in Rochester, NY.

Though our humble category is far from scaling the acropolis to reach the Parthenon of collectible photography already obtained by the daguerreotypes of the 19th Century or, especially, the prints of 20th Century masters of the medium, a step has certainly been taken up the fickle path.

Among the more promising signs of recognition was the inclusion of snippets from two actual lantern slide lectures as part of a scheduled symposium presentation: "Traveling on the Nile: William Rau's and Edward Wilson's Photo Expedition to the Middle East: 1881-1882."

Speakers for the session were Sarah Weatherwax, Curator of Prints and Photographs at the Library Company of Philadelphia, an independent rare book and research library where the division specializes in 19th Century images by Philadelphia photographers, and Associate Curator Jennifer Ambrose.

Edward Wilson of course is already well known to us as editor of *The Philadelphia Photographer*, which for some years also published a *Magic Lantern Journal*, reprints from which have been issued by our society.

Rau, though himself a publisher of stereoviews and lantern slides around the end of the century, was lesser known than Wilson, for whom he was chief photographer during a Middle East tour in 1881 and 1882. A truly magnificent set, "Scenes of the Orient," in both stereoview and lantern slide, was issued by Wilson following their return.

Weatherwax outlined the perils of the pre-automotive expedition in creating the negatives, the slides from which Wilson later "gave two-hour lantern shows." Ambrose then showed slides with readings from the actual pub-

lished commentary from both Wilson's lectures and a later 60-slide Holy Land set by Rau. Commercial impetus, as might be expected, for both sets was primarily production to appeal to the vast religious education market, which underpinned the whole industry in the later half of the 19th Century.

It should be noted that the techniques pioneered on behalf of religious education were commandeered by the Keystone View Company in the next century for secular education. Keystone's highly successful "600 Set" marketed primarily to public schools was a direct descendent of *Wilson's Lantern Journeys*, a 600-slide set first copyrighted in 1874.

Another important symposium aspect, for me at least, was meeting Dr. George Layne, whose seminal 1981 article in "The Pennsylvania Magazine of History and Biography" documented the probable invention of the photographic lantern slide by Frederick and William Langenheim in Philadelphia "by 1849" when the brothers showed their slides at the Franklin Institute and dealt extensively with the use of lantern slides at The Philadelphia Hospital of the Insane "probably" beginning in 1851, representing "the earliest known use of photographic slides by anyone in the world other than the photographers themselves." Layne apparently also presents a period style show in the guise of Langenheim. He can be reached at ambrose@librarycompany.org and printroom@librarycompany.org for Weatherwax. The phone number for both is (215) 546-8229.

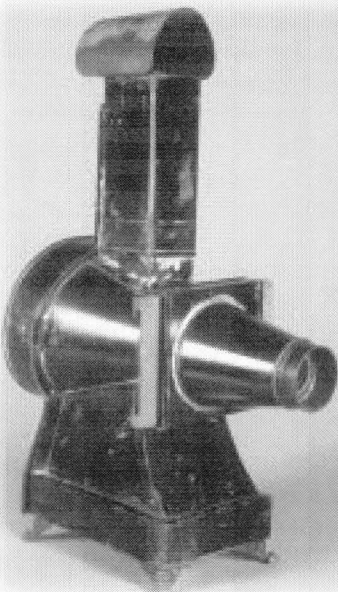
A third gratifying dimension of the symposium was seeing overlap among our membership and other attendees. Both Robert Lansdale and Robert Wilson, also representing the

Photographic Historical Society of Canada, attended as did Ed Lennert, with whom I had a particularly nice visit. And Karl Link came in on Sunday to help me man my booth at the associated trade fair, where both the Ginns and Joshua Heller were also exhibiting.

Other connections were also noted. Members of the New England Photographic Historical Society cited a recent cover story in their publication by Jack Judson. And Matthew Isenbourg, one of the foremost daguerreians, mentioned that he was a neighbor and friend of Terry Borton.

Finally, sales of lantern slides were particularly brisk in comparison to previous photo history related shows. Strong buyers were Russians and other Europeans, who were possibly enjoying the fruits of favorable currency fluctuations.

So, the entire symposium experience was gratifying and profitable, particularly the sense that photographic lantern slides seem to be garnering more respect in the eyes of the photo historians.



SOCIETY ELECTIONS 2004

Each year at the convention a major item of business during the annual meeting is the election of new officers for the coming biennium. Nominations for the positions of President, Vice-President, and Secretary/Treasurer are now open. As our meeting this year will not be until the end of October, nominations will be accepted through July 15, 2004.

Please mail all nominations to Past President Bob Hall, 3321 - 114th St. N.W., Gig Harbor, WA 98332. Or email rhtdhall@aol.com. Bob will contact all proposed candidates and those who accept the nomination will be put on the ballot.

After the nominating period is closed, ballots will be mailed out in August with a deadline for their return of September 30. This should allow ample time for the mail to get through.

It is time for everyone to consider running for office. We need a broad representation of membership to lead us into the future and continue the effort to achieve our goals. And remember, self-nomination is an approved option.

DOG DAYS WITH THE LANTERN

By R.O. Bishop, Sr.

Many modern lanternists have learned it is most necessary to thoroughly check out the details of any program; check the slide sequence, the distance of the throw, placement of the piano. But having done all the above the lanternist is not completely in the clear.

There is always, it seems, a late comer who will block the lantern's beam as he attempts to find a vacant seat. Possibly there is a loss of power because someone stumbles on the extension cord. Children (and some adults) have pulled the cord just to see if they could. Of course the electric cord can be taped to the floor and taped securely to the outlet.

There is also a story of a lanternist so pleased with his own eloquence that he was well into his program when he realized he had not lit his lantern. Now of course none of we moderns have that sort of ego but I have been guilty of being out of step in my narration.

Who has not heard of the unfortunate lanternist who was using an animal skin to contain gas for his lantern? Somehow a spark, possibly from the lantern, ignited the storage bag of gas. The resulting explosion blew the piano player into the balcony and the lanternist took several weeks before he regained his eyesight.

In a later time, probably in London Town, an apprentice was sent to a supplier to obtain a metal canister of hydrogen and/or oxygen. The lad was in a hurry to get back to the venue site. Somehow he damaged the valve and in the ensuing explosion the unfortunate lad completely lost his head.

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DOG DAYS WIT THE LANTERN continued

So we can be pleased that today we have electric power. I am reminded of my old mentor, Lawrence Denny Lindsley, pioneer in his own right, a mountain man who ran a pack train for many years. He was also a photographer the whole of his life and fascinated his audience with self-made lantern slides of the Pacific beaches through the Olympic mountains, across Puget Sound, and up the high Cascades. He told of the music of the mountains and ended up by speaking Chinook. The wonderful part was the audience thought they understood!

I recall a late fall evening when I took "Old Bear" Lindsley out to the Marymoor Park on the Sammamish Slough, near Redmond, Washington. There was a full house. Lindsley forebearers had lived in the area and Lawrence Lindsley was welcomed. He was well into his program when the power went out. A car hitting a pole or a lightning strike. But old Lindsley never missed a beat. "This would never have happened if the local fire department had allowed me to use a paraffin fueled lantern" But the electric outage was short lived and this grand old man finished his final magic lantern show.

As for myself, I must confess to setting up my lantern, slides and screen in the wrong church and wondering when the audience would show up. It was only when the custodian questioned my presence that I realized the actual venue was two blocks away. As I was doing those things to properly give a magic lantern show, I explained why I was tardy. They thought the idea of me setting up in the wrong church was hilarious. But I do believe that other lanternists all have memories of their own misses, upside down slides, burned projection bulbs, and so forth.

David Brookes, (Bombastic Duplex), used a stray dog which had somehow wandered into the room where Brookes' magic program was in progress. A young undisciplined boy was disrupting the program and Brookes was hard pressed to silence the young upstart. But the little dog headed straight to the pianist, promptly sitting on the floor. For whatever reason the little animal stood on his hind legs placing his front paws on the keyboard, striking several discordant keys. The audience reacted with laughter.

Brookes immediately remarked to the audience, "The little fellow is not doing well with his piano lessons, but I would tell the boy who is disrupting this program if he will behave properly I'll have the dog sing a little song to him after the end of the program."

"Dogs can't sing!" declared the rowdy little boy.

"Well," replied Brookes, "If the dog does not sing for you, I'll give you a dollar!"

Mollified, the youngster was silent and the program continued without further interruption. When the last slide had been shown and the audience was leaving, Bombastic Duplex was busy packing up the program.

"You said the dog would sing!" "Indeed, so I did," replied Brookes. "Here is your dollar! He would have sung for you but it seems the little dog has come down with a sudden case of K9 laryngitis."

I would assure the essentials of this "singing dog" was taken from David Brookes correspondence sent to this old man. I must believe Brooke. After all he is a man of integrity, and in addition is the Chairman of the Pawnall Magic Lantern Society, which has been mentioned several times in our own *Gazette*.

The real reason for this article is because a couple of days ago I received a long letter from Doug Lear. In the letter he brought me up to date regards his activities during the last few years. Our correspondence has been going on for well over twenty years.

No longer using the lantern or being active in the English Society, Doug has resumed his music and played in several bands. His talent also includes landscape water color painting. Over sixty of his paintings have sold.

He again wrote of his strong interest regards the Shroud of Turin. (I don't know if he saw the actual shroud or merely slides of it.) However, he notes his life has been changed just by being interested in the phenomenon.

But what really caught my attention was a short paragraph about Newton, the shaggy dog from Narrowboat days. A memory of former days on the industrial canals of England, their Narrow boat, the Magic Lantern, was on the edge of a small town where a festival was going on. They were doing an evening program. Anita was on the Noakes triple lantern. Doug was working the organ and using the bells, whistles, and cymbals which added so much color to their presentations. Newton was napping on the deck between them.

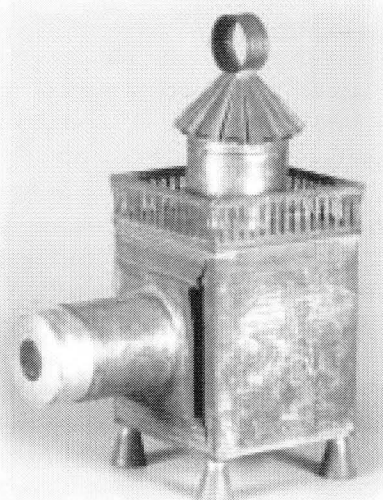
Projected on the screen was an image of a large cat. Anita slipped the mechanical slide and the cat's back

BITS AND PIECES

arched. Now what woke Newton I suppose no one knows. But he saw the cat arch its back due to Anita's manipulation of the slide. Newton gave a loud bark and growled. The confused dog made a great leap at the screen. The screen on impact rolled into the overhead. The audience then could see the Lears, the organ, the bells, cymbals, and intense light coming at them in the absence of the screen. In addition, they saw the shaggy dog Newton, all 70 or 80 pounds of him flying at them and landing in laps of those in the front row.

I'm sure those patrons of the Magic Lantern Narrowboat Theater will never forget that particular magic lantern show. For that matter it is obvious Doug Lear did not forget the incident either. That should be good enough for . . .

The Old Projectionist



1 Correction: In reporting the death of Bob Bishop's wife in the last *Gazette* we inadvertently listed his home as Port Townsend. Bob's address is 606 E. 4th St., Port Angeles, WA 98362. Some members of the Northwest Corner of the Society have been to visit Bob and report he is doing well.

2 The schedule for shows for the only professional magic lanternist in the U.S., Terry Borton, www.magiclanternshows.com. If one is scheduled anywhere near an area you can get to, you will see a lantern show worth seeing! We have included in this issue a copy of an ad for Terry's appearance at Johnson-Shaw Stereoscopic Museum in Meadville, PA, in December 2003. What a great way to celebrate the holidays!

3 Those living anywhere near Oil City, PA may want to get hold of Rick Martyna (his address and phone number are in the membership booklet) at inericks@csonline.net to see where and when his next lantern show will be.

4 Sent by David Evans—an interesting item he found on the Internet: Researching on the Internet produced the following, which I thought MLS of U.S. and C. members in the Northwest Corner particularly should be aware, though similar requirements may be in force in other states and cities:

"City of Seattle:

All persons engaged in any business activity that is regulated by the city must obtain and maintain a City of Seattle Regulatory License. A license may be obtained by submitting an application, accompanied by the required fee(s) to Revenue and Consumer Affairs. In addition to the regulatory licenses, it may be necessary to obtain a Business License. [Then follows a list of the regulatory licenses, including the following:]

Panoram Location/Panoram Device Licenses

SMC 6.42

All persons who display, exhibit, expose, or maintain upon any premises, any devices commonly known as panoram or peepshow, which exhibits photographed, videotaped, or magnetically produced images or exposes live entertainment to the viewer while the viewer is in the booth or stall, must obtain a Panoram Location License and Panoram Device License for each device."

It appears that this requirement may apply to any form of projection equipment . . .

This is from the current City of Seattle website!

5 So what's a Panoram? (Also sent by David.) 16 mm Soundies were conceived in 1940 and introduced in Jan. 1941. Soundies were produced by several companies including Minoco, Globe, and RCM Productions, headed by FDR's son James Roosevelt, Herbert Mills, & Sam Coslow a song writer. If you were a teenager on a date or out with friends at the local

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soda shop, chances were you would come across a contraption called a Panoram, a wood cabinet jukebox machine. Panorams were made by the Mills Novelty Company of Chicago. You would toss in a coin and using rear projection a musical number would appear on the screen, usually the popular and not so popular big band and vocalists of the day. By 1943 there were over 10,000 of these machines in North America alone. Beginning in 1946 Castle and Official Films sold new prints of these musical numbers to the home market, under the names 'Castle Music Albums' and Musical Film Revues (Official), they were sold in groups of three numbers, while Blackhawk Films sold thousands of the original prints shown in the Panoram. Because of the War, the unpopularity of soundies with movie exhibitors and problems with the Film Projectionist Unions, Soundies finally came to an end in the summer of 1947 after over 1,850 different Soundies were produced and released. Today they are very collectable 16 mm items.

The late Hank Van Lieshout, a member of our Society for many years, restored a Mills Panoram, which is still lovingly maintained and looked after by his son, Ken.

6 Sent by Larry Spencer: I got the following e-mail attachments over Christmas and thought that you and perhaps other members might be interested in seeing them. They have nothing to do with magic lanterns but as visual subjects and interesting works of art you might appreciate them. I believe they are done on three sidewalks in Paris by artists. It is truly amazing how the depth of field is achieved and how real they look. You really would be afraid to 'fall in.'



CLASSIFIEDS

For Sale:

"Beseler Slide King #3610 with slide carrier (with box) in original steel box in like-new condition, including the bellows. Will send photo if needed. This is large and heavy, so shipping would be a consideration. Sharon Hagen, 727 Alabama St., Lawrence, KS 66044. Phone (785) 842-0214."

Wanted to Buy:

"Mr. Ice Cream desires to purchase magic lantern slides that depict advertising or images of ice cream or soda fountain subjects. The image must be graphically pleasing. I am also interested in Magic Lantern Catalogs that advertise ice cream or soda fountain slides. Allan "Mr. Ice Cream" Mellis, 1115 West Montana Street, Chicago, IL 60614-2220, (773) 327-9123."

Request for Help:

- Forwarded by Tom Rall: I am researching the world traveler/photographer named James Ricalton. (Racalton was my great-grandfather.) He was employed by Underwood/Underwood for about twenty years beginning in 1890. He traveled to almost every country in the world and is said to have taken over 100,000 photographs. The U/U "boxed sets of 100" for China and India were credited to him and he wrote the accompanying travelogues for those two countries. I have learned that James Stoddard often used Ricalton's magic lantern slides in his lectures/books, yet he does not seem to credit Ricalton for anything.

Are you aware of old resources/catalogues that might be able to provide additional information crediting him for certain works? What are my chances of further identifying his work and perhaps acquiring some of his slides?

If you have information on Ricalton, please contact Susan at 8sanders@eastky.net.

Tom Rall answers, "Susan Ricalton Sanders suggests you contact The National Stereoscopic Association, which has published articles on Ricalton, one of the most famous of the early 20th century stereographers. A view of him jumping off a pyramid (for Keystone, I believe) is a stereoview classic. Yes, lantern slides were also made from his negatives, utilizing half the stereo pair. The NSA web site is: <http://www.stereoview.org/>

The whole question of whom produced the negatives for John Stoddard's slides has been the subject of very little research and any light you can shed on the subject would be great."

- From member David Evans at Devans7331@aol.com: Do any of you have any info on early 20th century projectors? I have a carousel projector that takes 6 US-standard (3 1/4" x 4") slides which it rotates with the aid of an electric motor which turns the carousel via a large worm-driven gear wheel with a maltese cross mechanism, so that the slide changes about every 30 seconds. The finish is all black crackle paint, the lamp is an ES screw 500 watt epidiastope lamp, and there is an effective cooling fan in the lamp house attached to the back end of the slide-changing motor.

The only indication of a maker is on the lens, which is inscribed 'Projection Optical Company, Rochester.' This company was founded in 1918 by William H. Repp, at 203 State Street, Rochester, NY, and in 1930 it was moved to its present address at 330 Lyell Avenue. It made camera and projection lenses.

Anyone know about this machine? Any info gratefully received, as I have to write an article about it!

- Off the Yahoo Magic Lantern web site: I am looking for a cheap and easy way of *quickly* scanning glass magic lantern slides. All the medium format scanners I have seen seem expensive. It has to be quick, like a lot of people in this group my collection runs into the several thousand and I do not want to turn a mere cataloguing exercise into my life's work. It has to be cheap. I am not wealthy and I am as mean as Scrooge besides.

What solutions are other people in this group using? John-Henry Collinson

Dear Mr. Collinson,

Indeed, scanners for transparent originals are expensive! I have a cheaper one, suitable for scanning twice the size of 35 mm slide, too small for magic lantern slides mounted in wooden frames. It works okay for unmounted Lapierre slides. Even with a bigger transparent scanner you should have problems with scanning framed slides due to shadow and focusing problems.

Anyway, you will have the best result if you produce analogue color photographs and scan these with an ordinary scanner. All the slides depicted on my web site are done this way: <http://users.pandora.be/thomasweynants/phantasmagorie-slides.html>

Of course, you can also purchase a digital camera (I do not own one) but both, digital and analogue, most important to make a good reproduction is to stay parallel with the film plane. Also the illumination of the slides needs to be very well done.

I use an Olympus 35mm camera and macro lens, the rest is only some experience. (Cheaper is a standard lens with macro accessories or tube between your standard lens and camera body.)

Good luck, Thomas thomas@visual-media.be

I use an Epson Perfection 1640SU which comes with a transparency adapter. 3 1/4" square or 3 1/4" x 4" slides will fit within its frame perfectly. Wood framed slides sit on top of the frame but still seem to be in focus. Have scanned many slides at up to 1000 dpi successfully and made copies of them on transparency film sandwiched between two glass plates and bound up in the usual way. Nobody has commented adversely on the quality, which is at least comparable with lithograph slides, but is limited more by the printing procedure (Epson Photo 890) than the scanning in my opinion.

Regards, David Evans

- Would you have any members of the Magic Lantern Society in the Cincinnati, Ohio or Northern Kentucky areas?

The Cincinnati Observatory Center, probably the oldest professional astronomical observatory in the United States, is in the planning phase of the installation of its museum. Our history indicates that in the 1840s our founder, Ormsby MacKnight Mitchel, presented public lectures in most of the major eastern and southern cities. Evidently he utilized a Magic Lan-

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tern to project astronomical images during his lectures.

We would very much appreciate the opportunity to discuss the role of the Magic Lantern as it relates to the history of Mitchel and the Cincinnati Observatory, and also determine whether it would be feasible to display one of the projectors in our planned museum.

John E. Ventre, Chair
History & Museum Committee,
jeventre@ix.netcom.com

For Sale:

I have a collection of Lantern Slides from Robert F. Scott's Terra Nova Expedition 1910-1913. The collection includes several painted slides as well as photos of the expedition.

The only history I know is that they were found in the wall of a home that was undergoing renovation in the Michigan Thumb area (they were stored in an old wooden box and are in good condition).

Do you know of anyone who would like to add them to their collection?

Lynn Gilbert, Collins & Aikman, Quality Analyst, Corporate Quality, (248) 824-2718.



NORTHEAST MAGIC LANTERN GROUP MEETS

By Sara Dendas

On Saturday, May 17, a crisp and cloudy New England day, the Congregational Church of Haddam, CT was the setting for the Northeast Regional Magic Lantern Meeting. The meeting hosted by Debbie and Terry Borton, Dick Moore and Sara Dendas, and was well attended by about twenty lantern enthusiasts who shared in presentations and discussions related to their diverse and specific interests.

Ted Grey, age 7, stole the day with his first professional magic lantern show. In full formal dress, top hat and tails, Professor Grey presented Grandfather's Phantasmagoria, a show written and directed by none other than Professor Grey himself. Complete with horns, drums, and whistling, the audience was soon quite involved. And in spite of a few problems with his "novice" Lanternist assistant, T. Borton (never use a relative), the show was outstanding. Professor Grey is the sixth generation of Terry's family to be involved with magic-lanterns. We look forward to his next show with great anticipation.

The day was filled with lantern treats. One in particular that stood out was when Matt Isenburg opened his gym bag and carefully unwrapped a yellow bath towel to show us the very rare bronze statue set of the Lanternist and his female musician assistant. What a treat, since there are most likely only one or two other matched pairs. Matt also showed us an old broadside for a magic lantern show as well as several very early catalogs.

Mort Schindel discussed his experience at Weston Woods as a producer of films based on children's books using the concepts that the pictures in the book and the film should in essence be one and the same, aiding in a child's recognition of the story and the characters. He demonstrated how the development of film cells parallels the motion concepts of the mechanical slip slides to create movement. He brought a series of cells that showed how minute the changes are from one cell to another. Films made in this manner require 24 cells per each second of actual footage—and we think we have problems with just two or three dissolving slides?

Des Desmond brought several different types of slides from his collection—children's slides, ads, etc., to share with us and to gather insight regarding the makers and differences in the slides. The discussion was very helpful to all.

Dick and Mary Ann Valenski explained how he makes his own plastic slides and showed us several variations of the ones he had made. He gives historical presentations in schools around the country and has found that there is much greater audience appreciation and attention when the pictures are shown using a magic lantern with his self made slides than if he were to use a power point or even regular slide projection techniques.

Our vocal highlight was the outstanding musical presentation by Ryan McKieman of the "Grandier's Brigade," a wonderful song-story with exquisite slides. Jackie Alvarez provided the piano accompaniment. Together they researched the background of the set. It was a rousing presentation.

Keeping in the musical trend, Ian Crooks, accompanied by Nancy Stewart on the keyboard, and Gene Burrell on the guitar, led the audience in singing the

great tale of "Froggie Would a Woo-ing Go" with its rollicking nonsense refrain, "with a rolly-polly gammon and spinach." this led to much enthusiasm and laughter, if not slightly off key singing by all.

Dick Moore, with the assistance of Sara Dendas, presented his brief show on Victorian Hotels Rats and Cats. (No Pigs this time.) With the audience meowing and limited squeaking (no one wanted to be the rat), the cat with the help of an animal consultant finally got the rat problem under control. The presentation provided a nice demonstration on how a series of slides from various sources can be woven together to present an exciting story. Dick also brought a rare cycloidrope, in perfect working order, to show to all.



In addition to "Rolly Polly," Terry shared with the group a story he will be including in his Christmas show for little kids. It's about a boy and his snowball that gets bigger, and bigger, and bigger, knocking down a man and a pig, then tossing the man on top of the pig for the ride of his life. The group felt it flowed nicely and that it will be a hit with the children. (The last slide was a slip on the pig, added to complete the story, since the final slides of the set were missing.)

Debbie Borton shared the very interesting research that she and Terry have been working on about lantern presentations in Victorian America. Debbie's review of a 12-week period in 1895 for the town of Middletown, CT revealed some very rich and exciting information indicating that there were many more "shows" given than most would think. Some were by professional lanternists, but a large number were given by local or regional lecturers. The reviews of the shows were also very enlightening. For example, "The town has hardly

recovered yet from the great magic lantern show . . . given at the [Penniman] home . . ." " . . . they" ate popcorn balls and cake and molasses candy."

As if on cue, as the meeting drew to an end, the New England weather changed to sunshine and some warmth. The warmth, however, flowed from a story read by Terry Borton about comments Laura Cutter had made on what Magic Lantern shows meant to her when she worked with Terry as the House Manager for his shows at Ivoryton Playhouse:

Ivoryton, CT - Laura puts in long hours in a factory during the day, and often comes directly from work to begin setting the theater up for a show. She is here all night, taking tickets, watching over the audience (and the lights, and the heat, and us) during the performance, helping to clean up afterwards. I ask her why she keeps coming. It certainly isn't the money.

"Oh," she says, "I love it here. I get energy from the audience. They come in here, like tonight. It's Friday. They're exhausted; you can tell they're angry about something, maybe about everything. Their faces are set in stone. The men, especially, don't want to be here. They don't know what is going to happen, but whatever it is, they're pretty sure they're not going to like it.

Then the show starts. There's that first laugh when you start talking about "televeesion." And then the "Tunnel of Time" comes on the screen, and they're swept away. By the time they leave, they're different people. They're laughing, talking with each other. They're alive again. It's magic. That's why I come. Because I'm in the audience too. I feel alive again."



MAGIC LANTERN SOCIETY—NORTHWEST CORNER

MAY 4, 2003

By Judie Shape

Those present for the meeting at Ralph and Judie Shape's were Larry Cederblom, Ira Franklin, John and Betty Potter, Ron and Dorothy Easterday, Alice Koch, Shel Izen, Bob Doran, and Sharon Koch.

Following lunch, President Ralph opened the meeting at 2:10. Minutes and Treasurer's Report were read. The bank balance is \$7,239.87.

President's Report:

Ralph mentioned some prices from Uwe Breker's online auction April 25 and 26. Christie's will hold their auction on eBay May 9. There will be a camera auction May 23 and 24. Ralph received an email query about the value of Berkshire slides. He suggested a donation of slides to an area museum.

Laura Zotti Minici presented a show in the Louvre in March. Congratulations! She will also be presenting at the next British Society meeting.

Jack Judson has suggested more technical content for the *Gazette*. He also reported that he has come into a complete collection of The Magic Collection from the 1880s. We can reproduce sections in the *Gazette*.

Old Business:

Larry Cederblom thanked everyone who took a turn manning our table at the Camera Show. Several reported having some positive conversations.

Transfer of the Website is now complete. The new Opening Page is online. Initial progress was slow due to Terry Borton's hand surgery, but we should see some new pages up shortly.

The bad check, written at the convention, is not recoverable. The matter will be dropped.

Information is being collected on lanternists of old. Anyone with any information along those lines can contact Ralph.

Larry reported on an information site that is being developed. He will forward the site to Dorothy and Sharon.

New Business:

The British Convention will be held March 27, 2005.

Jack Judson has just finished a reproduction of the only slide taken at the Wright Brothers first flight, for the Smithsonian Institution.

The November meeting, if held at the Lakeshore in Renton, Alice Koch hosting, would have to be on a Saturday, from 12:30 to 4:00 p.m.

Sharon read a letter from a new member, Marvin Gazoi.

Meeting adjourned at 3:30 p.m.

While seated in Shape's Old Time Theatre, the audience viewed Shel's Niagara Falls slides, Bob Doran's slipslides, Sharon's pictures of the northwest, John Potter's new German slides, and Larry's slip slides. Ralph's contribution was Orville and Wilbur Wright's Voison factory, Herber Latham, who tried flying the English Channel, and Louie Blarriot's monoplane. Entertainment par excellence! 

